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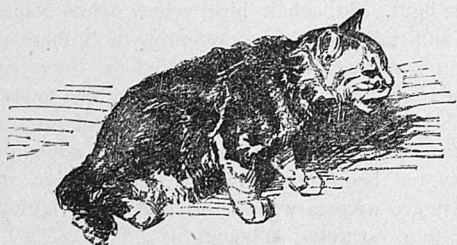
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## PHOTOGRAPH PAINTING IN OILS.

A PHOTOGRAPH well painted in oils becomes a valuable portrait, and is as secure from the ravages of time as any other oil-painting.

With oils one may modify and improve almost anything that may, in an incidental way, be objectionable in a picture, only be sure to avoid making changes that are not desired. The duplicate picture is now needed



even more than when you are working in water-colors. In laying on the first color, one can, of course, follow the lines and shades that are under the hand, but very soon constant reference must be made to the duplicate. If

delicate are the little peculiarities of outline and shade—those that affect the nose and mouth, for instance.

Although one may work in a bolder way on a life-size solar print more knowledge of technique is required; for, with respect to texture and finish, a solar print painted in oils should be fully equal to a portrait painted directly from life.

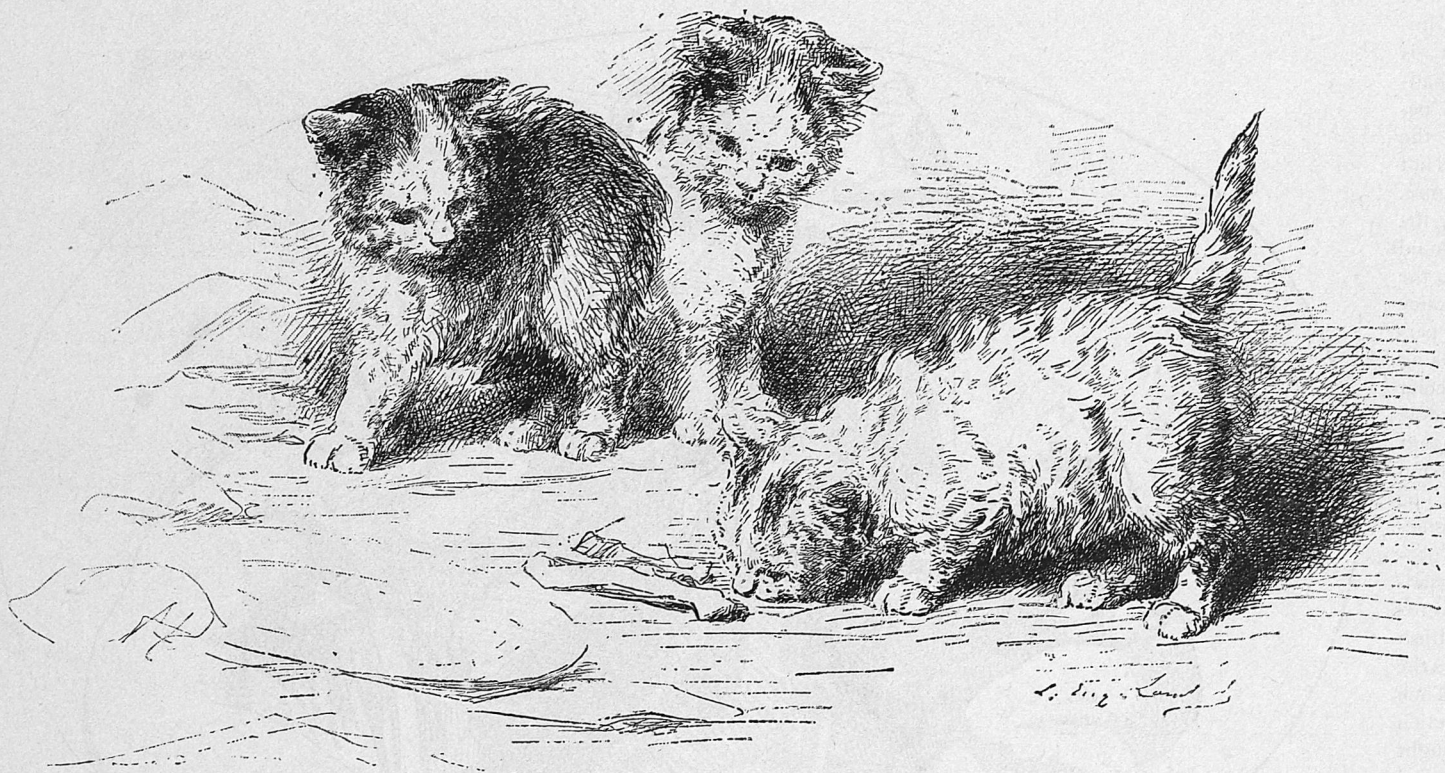
If the subject is living there should be at least two short sittings for the painting. The artist must become familiar with the coloring required, and then, when it is time for the third painting, he should place the subject in a light corresponding as nearly as possible with that in which the photograph was taken and work from life. If time and conditions make the subject appear very different from the photograph be careful about compromising. If your object is to paint the photograph, you are committed to it, and you only study the subject for the sake of color and, perhaps, further expression of character.

A small photograph mounted in the ordinary way should have thin gum-arabic water or white of egg passed over it to keep the oil from being absorbed too much. The white of egg is safer, for if the gum water is too thick it will crack and cleave. When the surface

from a copy by. I am much better pleased that they should spy out things of that kind than to see an eye half an inch out of its place, or a nose out of drawing when viewed at a proper distance. I don't think it



would be more ridiculous for a person to put his nose close to the canvas and say the colors smell offensive than to say how rough the paint is." Sir Godfrey Kneller used to say "pictures were not made to smell of."

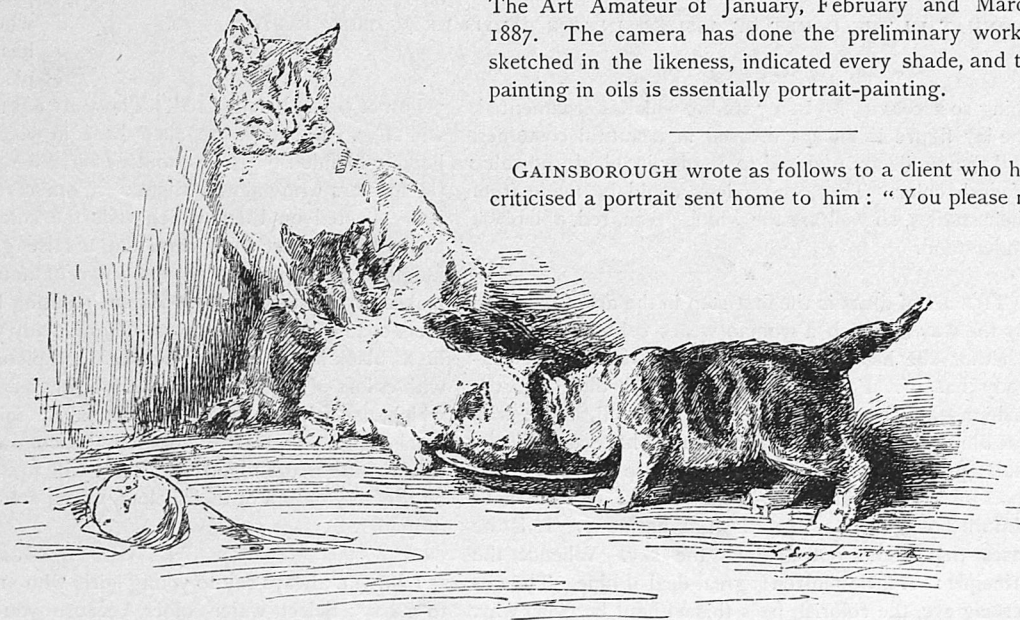


you are painting a small picture, use a duplicate of the same size, but in painting a solar print the photograph from which it is copied, however small it may be, must serve as a duplicate. Even if you had a second solar print, the shade and finish would not be perfect as in

is dry oil with raw linseed or pale drying oil before beginning to paint. Solar prints mounted on canvas merely need the oil.

As to the palette and the method of working—from the first painting to the last—the reader may follow the directions given under the head of "Portrait-Painting," in *The Art Amateur* of January, February and March, 1887. The camera has done the preliminary work—sketched in the likeness, indicated every shade, and the painting in oils is essentially portrait-painting.

GAINSBOROUGH wrote as follows to a client who had criticised a portrait sent home to him: "You please me



the small picture, and it would not answer the purpose.

Extreme nicety of touch is required in small pictures. A variation of a hair's breadth may alter a likeness so

much by saying that no other fault is found in your picture than the roughness of the surface, for that part being of use in giving force to the effect at a proper distance, and what a judge of painting knows an original

## Art Notes and Hints.

[Selected from Madame Cavé's "Manual of [Water] Color."—G. P. Putnam's Sons.]

THOSE who paint in oils make a wise beginning by making copies from water-colors. The manner of painting being different they do not run the risk of borrowing the touch of another; their touch must belong to them, provided they are to have one.

\* \* \*

REMEMBER that crude lakes, however dark they may be, always advance. Transparent colors recede only in glazing over grays.

\* \* \*

A BRUSH to be good must be elastic—that is, when it has been wet and worked into a point against the rim of the glass the point should always readjust itself when turned to the right or the left. Short and thick brushes especially possess this quality, and their points, although very fine, are firm and springy. A good brush may be used both for drawing an eye and making a sky. It is better, however, to keep the old ones for making the skies and backgrounds, so as to spare the points of the new ones,

